

BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME V

JANUARY, 1912

NUMBER III

IN the middle pages of this Bulletin (pages 39 to 42) will be found the programme of successive exhibitions, lectures, etc., to be held at the Art Institute this season. That portion of the Bulletin may easily be detached and preserved separately.

is also fortunate in including ten works by the late Eugène Carrière, Madame Carrière herself contributing family portraits.

For the organization of this exhibition we are indebted to the successful efforts of the Director of the Albright Art Gallery of Buf-

COMING EXHIBITIONS.

Two special exhibitions will open with the reception of January 4. The "Société des Peintres et Sculpteurs," of Paris, formerly the "Société Nouvelle" exhibits this year for the first time in America. As this society has not been willing heretofore to exhibit outside of Paris, the unusual opportunity which we in Chicago shall have in seeing so important a collection of French painting will be appreciated.

Nearly all the members of the organization are French. Canada, Belgium and Russia, however, are represented and America contributes three distinguished painters, John W. Alexander, Walter Gay and John Singer Sargent. Auguste Rodin, who is the President of the society, personally sends from his studio three bronzes which are supplemented by other loaned works. There will also be a number of bronzes by Prince Paul Troubetzkoy, who later will visit the Art Institute during the special exhibition of his work from February 1 to February 28. Bernard, Cottet, Ménard, Simon and La Touche are among the French painters of note who will be generously represented. The exhibition



PORTRAIT OF BENJAMIN F. FERGUSON.

By Ernest L. Ipsen.

(See page 34.)

falo, Miss Cornelia B. Sage, who visited the members of the society in France and won their interest and coöperation.

At the same time, January 4 to January 28, there will be an exhibition of paintings, drawings and lithographs by the London artist, William Rothenstein. His well known series of lithographed portraits of many of his noted

contemporaries will be housed in the South Print Room. Mr. Rothenstein will accompany his exhibition, and on January 9th will give a lecture in Fullerton Memorial Hall.

During January the south range of galleries will be occupied by an important Loan Collection of Portraits, conducted by the management of the Passavant Memorial Hospital, to whom the Trustees have granted the use of the galleries. The exhibition will open on the evening of January 1 with a Pageant of All Nations. There will be an admission fee for the benefit of the hospital to the pageant and also to the exhibition on Tuesdays and Fridays, when tea will be served.

The complete announcement of coming exhibitions will be found on page 42.

THE AUTUMN EXHIBITION.

The Annual Exhibition of Paintings and Sculpture by American Artists opened with the reception November 14, about a month later than usual. The jury of selection consisted of the following: painters, Charles H. Davis, Louis Betts, Sergeant Kendall, Frank Duveneck, Edmund C. Tarbell; sculptors, Lorado Taft, Josef M. Korbell. Mr. Tarbell was ill and unable to serve. The exhibition included 341 paintings and 64 pieces of sculpture, filling the entire south range and four galleries in the east range. A considerable number of the paintings came from Paris, selected by the agent of the Art Institute, Miss Hallowell; others were invited from eastern exhibitions; and the rest were accepted by the jury.

The Potter Palmer gold medal, carrying with it a prize of one thousand dollars, was awarded to Daniel Garber for his landscape, "Towering Trees," and the picture was purchased for the permanent collection by the Friends of American Art. The canvas thus

honored is a work of dignity and fine decorative quality, painted in a highly finished and very personal style. The Norman Wait Harris silver medal and prize of \$500 were awarded to John C. Johansen, formerly a student and later an instructor in the Art Institute, for his "Village Rider," a charmingly unconventional equestrian portrait of a young girl; the Harris bronze medal and second prize of \$300 went to Margaret F. Richardson for her portrait of Asa H. Paige, Esq. The Martin B. Cahn prize for a picture by a Chicago artist was awarded to Frederick F. Fursman for his work entitled, "Summertime." An Honorable Mention was given to Walter Dean Goldbeck of Chicago, for his striking portrait of Josef Mario Korbell, the sculptor; and to Olga Popoff, of Paris, for her marble, "An Idyl."

The portrait of Mr. Charles L. Hutchinson, painted for the University of Chicago by Louis Betts, a presentment of great breadth and vitality, attracted much attention.

The Friends of American Art purchased from the exhibition, in addition to the "Towering Trees," a landscape entitled, "When all the World is Young," by William Wendt.

The general technical standard of the exhibition was high, and as few artists showed more than two or three works, the collection can be looked upon as representative of American painting during the past year.

An exhibition of such extent and importance cannot be reviewed within the limits of this Bulletin.

Beginning Sunday, December 24, the Art Institute will be opened on Sunday at 12:15 instead of at 1 o'clock, in order to accommodate those who wish to visit the museum after services at the down town churches.

OTHER EXHIBITIONS OF THE PAST THREE MONTHS.

The exhibition season opened this year with the tenth Annual Exhibition of Art Crafts, October 3. The Exhibition, which was a great success, closed October 25.

The prizes were awarded as follows: The Mrs. Albert H. Loeb Prize of fifty dollars for the best original single piece of silverware was awarded to Arthur J. Stone of Gardner, Mass. The Arthur Heun Prize of fifty dollars was awarded to Mrs. Josephine Hartwell Shaw of

Brookline, Mass. The Alumni Association Honorable Mention was awarded to Hazel Lee Wilcox of Kansas City, Mo. The Craftwork Purchase was awarded to George P. Blanchard, of Gardner, Mass. The Atlán Club Prize was not awarded this year.

The annual exhibition of the Chicago Ceramic Association opened simultaneously with the Art Crafts exhibition.

From November 7 to November 26 the Atlán Club of Chicago exhibited china painting in the Munger Room. As usual with the work of this organization, the standard of design was excellent.

A fine collection of etchings by Piranesi, which was given to the Art Institute by Mr.



DANIEL GARBER—TOWERING TREES.

Potter Palmer Gold Medal, 1911. Purchased by the Friends of American Art for the Art Institute of Chicago, 1911.

Clarence Buckingham, was displayed by the print department from October 10 to December 6. The south print room has been provided with large wall cases and in these the proofs, all brilliant impressions from the first edition, were hung to good advantage.

On December 7 the print department opened an exhibition of drawings by Aubrey Beardsley, collected and arranged by Mr. Martin Birnbaum of New York. This group included the originals of many of Beardsley's most striking book decorations, among them some of the "Morte d'Arthur" and "Salome" drawings, and many of the designs drawn for the Yellow Book and the Savoy magazines.

INNESS ROOM COMPLETED.

The Inness collection presented by Mr. Edward B. Butler, is now hung in the new Inness Room, which Mr. Butler has had furnished and decorated in a manner suited to so valuable and important a collection. The color scheme of the room is brown and gold. An unusual feature is the brown tiled cork floor, which presents a noiseless and yielding surface most agreeable in a museum gallery. Mr. Butler has recently added another Inness to the collection, a sunset landscape, entitled "The afterglow."

By the recent agreement between the City, the Illinois Central Railroad and the South Park Commissioners, the Field Museum of Natural History will be built at the south end of Grant Park, east of the railroad tracks, fronting north at Twelfth Street. This arrangement is highly acceptable to the Art Institute. The near neighborhood of the Field Museum and the establishment of a fine pleasure ground on the Lake Front, perhaps including a permanent stadium on the site formerly proposed for the Field Museum, must be satisfactory to the whole public.

The exhibitions of works of individual artists, the "one-man shows," have been an interesting feature of past years. It has, however, become almost impossible to accommodate such exhibitions, because there have grown up ten or twelve annual exhibitions, and these together with the important collective exhibitions which present themselves must be provided for. There will be only three one-man shows this year, of William Rothenstein, Lawton S. Parker and W. L. Metcalf. A memorial collection of paintings

and drawings by the late John H. Vanderpoel will be exhibited in connection with the annual exhibition of works by Chicago artists.

Oil portraits of Mr. and Mrs. Benjamin Franklin Ferguson by Ernest L. Ipsen, have been presented by Mrs. Mary Ferguson Olden, a niece of Mr. Ferguson. Mr Ferguson was the founder of the extraordinary fund of over a million dollars for the erection of public monuments in Chicago, the income of which is administered by the Trustees of the Art Institute.

Attention is called to the short course of lectures on architecture, to be given by Mr. Tallmadge in March and April. Every art student and every educated person ought to be able to tell readily the style and in general the age of the great monuments of architecture. The object of this course is to present in the simplest and clearest form the basic principles and chief characteristics of the great architectural styles, the Classic, the Romanesque and the Gothic. The lectures will be illustrated by crayon and the stereopticon.

The Chicago Society of Etchers held a special meeting at the Art Institute November 24, in commemoration of the life and work of Charles Meryon. The programme included a special lecture on Meryon by Prof. Theodore Dahmen, of Cologne, and after the lecture the members examined in the print room the etchings of the Howard Mansfield collection.

News is received as this Bulletin goes to press of the sudden death, December 22, of Miss Martha Baker, the well known Chicago artist and former teacher in the Art Institute. More extended notice will appear later.



WILLIAM WENDT—WHEN ALL THE WORLD IS YOUNG.
Purchased by the Friends of American Art for the Art Institute, 1911.

Some very beautiful and rare Egyptian objects, purchased by Mr. Hutchinson during a journey in 1910, have recently been placed on exhibition in Room 15. They include seventeen pieces of sculpture in low relief, from the chapel interiors of mastaba-tombs; a richly decorated mummy case and mummy, and three masks or head pieces in gold and color. The Egyptian collection is small but very valuable.

Among the paintings newly exhibited are a marine by Lavery, lent by Mr. George F. Porter; landscapes by Inness, Sisley and Pissaro, lent by Mr. Ryerson; and a portrait study by Duveneck, lent by Mr. Alfred Juergens.

THE ANTIQUARIAN SOCIETY.

On the afternoon of December 13 the Antiquarian Society of the Art Institute held its annual reception. Dr. Frank W. Gunsaulus spoke on "Opportunities of collecting in America." Recent valuable acquisitions of the society, of which more extended notice will appear in a later Bulletin, were displayed. These included tapestry, carved wood and stone, embroideries and various textiles. Among the donors are the following:

Mrs. B. F. Ayer,	Mrs. N. W. Harris,
Mrs. E. E. Ayer,	Mrs. P. T. Haskell,
Mrs. S. E. Barrett,	Mr. C. L. Hutchinson,
Mrs. A. C. Bartlett,	Mrs. C. L. Hutchinson,
Mrs. Wm. G. Beale,	Mrs. George S. Isham,
Mrs. John C. Black,	Mrs. Chauncey Keep,
Mrs. T. B. Blackstone,	Mrs. Bryan Lathrop,
Mrs. Emmons Blaine,	Mrs. Victor F. Lawson,
Mrs. Chauncey J. Blair,	Mrs. Frank G. Logan,
Mrs. Henry Blair,	Mrs. Harold McCormick,
Mrs. Edw. B. Butler,	Mrs. Ira Nelson Morris,
Mrs. Chas. H. Conover,	Mrs. Henry S. Robbins,
Mrs. R. T. Crane, Sr.	Mr. M. A. Ryerson,
Mrs. Chas. I. Dangler,	Mrs. M. A. Ryerson,
Mrs. John J. Glessner,	Mrs. B. L. Smith,
Mrs. Wm. O. Goodman,	Mrs. A. A. Sprague,
Mrs. E. A. Hamill,	Mrs. Henry H. Walker,
Mrs. J. T. Harahan,	Mrs. E. P. Whitehead.



VIRGIN AND CHILD.
Presented by the Antiquarian Society.

ANNOUNCEMENT

EXHIBITIONS, LECTURES, MUSICALES, CONCERTS, FOR REMAINDER OF SEASON, 1911-1912

EXHIBITIONS

In addition to the permanent exhibitions in the museum, the following special exhibitions will be held during the season. These exhibitions are usually opened by receptions.

The reception which will open the exhibition of the Société des Peintres et Sculpteurs will occur on Thursday afternoon, January 4. A special feature of the afternoon will be the address in Fullerton Memorial Hall by Mr. Christian Brinton on the work of the society.

EXHIBITIONS ALREADY HELD.

July 13 to July 20—Exhibition of Works by Will Low and Mary Fairchild Low.

July 13 to September 7—Exhibition of Paintings by Alexis Jean Fournier.

July 17 to October 18—Exhibition of Original Drawings by Orson Lowell.

August 22 to August 27—Exhibition of the American Philatelic Society.

August 28 to August 31—Exhibition of the American Numismatic Association.

September 9 to October 18—Exhibition of drawings and handiwork from the Apprentice Schools of Germany and State Industrial Schools of Bohemia.

October 3 to October 22—(1) Annual Exhibition of Art Crafts.

(2) Annual Exhibition of the Chicago Ceramic Association.

November 7 to November 26—Annual Exhibition of the Atlan Club of Chicago.

November 14 to December 27—Annual Exhibition of American Oil Paintings and Sculpture.

December 7 to December 25—Exhibition of Original Drawings by the late Aubrey Beardsley of London.

REMAINDER OF SEASON 1911-12.

January 1 to January 24, 1912—Loan Exhibition of Portraits.

January 4 to January 28—(1) Exhibition of Paintings of the Société des Peintres et Sculpteurs, formerly the "Société Nouvelle," of Paris.

(2) Exhibition of Paintings, Drawings and Lithographs by William Rothenstein of London.

February 1 to February 28—(1) Annual Exhibition of Works of Artists of Chicago and vicinity; under the joint management of the Art Institute and the Municipal Art League of Chicago. This exhibition will include a memorial collection of the paintings and drawings of the late John H. Vanderpoel.

(2) Exhibition of Bronze Sculpture by Prince Paul Troubetzkoy.

(3) Loan Exhibition of 18th Century Engravings.

March 5 to March 27—(1) Sixteenth Annual Exhibition of the Society of Western Artists.

(2) Exhibition of Paintings by Willard L. Metcalf of New York.

(3) Annual Exhibition of American Etchings under the management of the Chicago Society of Etchers.

(4) Exhibition of Paintings by Lawton S. Parker, of Chicago and Paris.

April 2 to April 28—(1) Twenty-fourth Annual Exhibition of the Chicago Architectural Club.

(2) Exhibition of the Art Students' League of the Art Institute of Chicago.

(3) Exhibition of Color Etchings by Bernard Boutet de Monvel.

May 7 to June 5—(1) Twenty-fourth Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

(2) Exhibition of Photographs; Salon of the American Federation of Photographic Societies, under the auspices of the Chicago branch, the Chicago Camera Club.

In addition to the exhibitions of etchings and engravings mentioned above, the Print Department expects during the season to exhibit etchings by Everett Warner, and a special loan exhibition from the collections of Mr. Clarence Buckingham and others.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS.
REMAINDER OF SEASON 1911-12.

TUESDAY AFTERNOON COURSE OF LECTURES AND CONCERTS.

Tuesday afternoons, at 4 o'clock. The lectures are usually at intervals of two weeks.

January 9—Lecture. Mr. William Rothenstein, artist, London. "The Place of Art in Modern Life."

January 16—Orchestral concert. By members of the Chicago Orchestra.

January 23—Lecture. Mr. Charles H. Caffin, art critic, New York. "Dutch Painting of the 17th Century." Illustrated by stereopticon.

February 6—Lecture. Mr. Edmund H. Wuerpel, Director of the St. Louis School of Fine Arts. "The German Secessionists." Illustrated by stereopticon.

February 13—Orchestral concert. By members of the Chicago Orchestra.

February 20—Lecture. Prof. Herbert R. Cross, Ann Arbor, Michigan. "Michelangelo as a Sculptor." Illustrated by stereopticon.

March 5—Lecture. Dr. Frank W. Gunsaulus, President of Armour Institute of Technology, Chicago. "New Light on a Great Artistic Character." Illustrated by stereopticon.

March 12—Orchestral concert. By members of the Chicago Orchestra.

March 26—Concert. By members of the Amateur Musical Club.

LECTURES UPON THE COLLECTIONS

Mr. James William Pattison, painter, Chicago.—"Antiquities, Textiles, Ceramics, etc."

Ten lectures illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at four o'clock. January 5, 12, 19, 26; February 2, 9, 16, 23; March 1, 8. These lectures are part of a course repeated every two years. For special topics see page 42.

Mr. Thomas Wood Stevens, Chicago—"The History of Painting." Ten lectures, illustrated by the stereopticon and by the collections of the Art Institute. Friday afternoons at four o'clock. March 29; April 5, 12, 19; May 3, 10, 17, 24, 31. These lectures are part of a course repeated every two years. For special topics see page 42.

SHORT COURSE ON ARCHITECTURE

Mr. Thomas Eddy Tallmadge, architect, Chicago—"Architectural Epochs." Six lectures illustrated by crayon and stereopticon. Monday afternoons at four o'clock. March 25; April 1, 8, 15, 22, 29. For special topics see page 42.

SPECIAL LECTURE COURSE.

Prof. Jerome H. Raymond, Knox College, Galesburg, Illinois—"The Social Mission of Art." Six lectures, illustrated by stereopticon. Thursday afternoons at 4 o'clock, as follows:

- (1) January 11—Italian Art: The Handmaiden of the Church.
- (2) January 18—Spanish Art: The Servitor of the Throne.
- (3) January 25—Flemish and Dutch Art: The Exponent of Realism.
- (4) February 1—English Art: The Mirror of Nature.
- (5) February 8—French Art: The Interpreter of Modernism.
- (6) February 15—German Art: The Champion of Social Justice.

THE SCAMMON LECTURES.

Mr. Edwin Howland Blashfield, artist and author, New York. "The Modern Tendencies in Art." Six lectures, treating of the subject from the point of view of mural painting. Each lecture illustrated at the end by stereopticon. At 4 o'clock, as follows:

- (1) March 11—The Importance of Mural Painting.
- (2) March 13—The Importance of Harmony.
- (3) March 15—The Importance of Experience.
- (4) March 18—The Importance of Significance.
- (5) March 20—The Importance of Catholicity.
- (6) March 22—The Importance of Culture.

FRENCH LECTURES AND READINGS.

The Alliance Française, through the Central branch of the "Société Nationale des Professeurs Français en Amérique," will give free public lectures and readings in French every Saturday, at 12 o'clock, in Fullerton Hall.

FIELD MUSEUM LECTURES.

The Field Museum will give the usual spring course of nine illustrated lectures on Natural Science and Travel, Saturday afternoons at 3 o'clock during March and April.

CALENDAR OF In Fullerton Memorial Hall at 4 p. m., unless otherwise stated.

LECTURES Nearly all illustrated by the stereopticon or otherwise.

Week by week.

1912.

January	4	Thur.	CHRISTIAN BRINTON.	Contemporary French Art.	At 3 p. m.
	5	Fri.	J. W. PATTISON.	The Architecture of Decoration.	
	9	Tues.	WM. ROTHENSTEIN.	The Place of Art in Modern Life.	
	11	Thur.	J. H. RAYMOND.	Italian Art—Handmaiden of the Church.	
	12	Fri.	J. W. PATTISON.	Textiles; favorites of centuries. (Gallery tour.)	
	16	Tues.	ORCHESTRAL CONCERT.	Members of the Chicago Orchestra.	
	18	Thur.	J. H. RAYMOND.	Spanish Art—Servitor of the Throne.	
	19	Fri.	J. W. PATTISON.	Boudoir Fittings.	
	23	Tues.	CHAS. H. CAFFIN.	Dutch Painting of the 17th Century.	
	25	Thur.	J. H. RAYMOND.	Flemish and Dutch Art—Exponent of Realism.	
	26	Fri.	J. W. PATTISON.	Ecclesiastical Vestments. (Gallery tour.)	
February	1	Thur.	J. H. RAYMOND.	English Art—Mirror of Nature.	
	2	Fri.	J. W. PATTISON.	Embroideries, how made.	
	6	Tues.	E. H. WUERPEL.	The German Secessionists.	
	8	Thur.	J. H. RAYMOND.	French Art—Interpreter of Modernism.	
	9	Fri.	J. W. PATTISON.	Tapestries, how made. (Gallery tour.)	
	13	Tues.	ORCHESTRAL CONCERT.	Members of the Chicago Orchestra.	
	15	Thur.	J. H. RAYMOND.	German Art—Champion of Social Justice.	
	16	Fri.	J. W. PATTISON.	Technique of Porcelain. (Gallery tour.)	
	20	Tues.	H. E. CROSS.	Micheiangelo as a Sculptor.	
	23	Fri.	J. W. PATTISON.	Over-glaze and Under-glaze. (Gallery tour.)	
March	1	Fri.	J. W. PATTISON.	Opaque Pottery. (Gallery tour.)	
	5	Tues.	F. W. GUNSAULUS.	New Light on a Great Artistic Character.	
	8	Fri.	J. W. PATTISON.	Laces, kinds and making. (Gallery tour.)	
	11	Mon.	E. H. BLASHFIELD.	The Importance of Mural Painting.	
	12	Tues.	ORCHESTRAL CONCERT.	Members of the Chicago Orchestra.	
	13	Wed.	E. H. BLASHFIELD.	The Importance of Harmony.	
	15	Fri.	E. H. BLASHFIELD.	The Importance of Experience.	
	18	Mon.	E. H. BLASHFIELD.	The Importance of Significance.	
	20	Wed.	E. H. BLASHFIELD.	The Importance of Catholicity.	
	22	Fri.	E. H. BLASHFIELD.	The Importance of Culture.	
April	25	Mon.	T. E. TALLMADGE.	The Buildings on the Acropolis.	
	26	Tues.	CONCERT.	The Amateur Musical Club.	
	29	Fri.	THOS. W. STEVENS.	Painting of the Ancients.	
	1	Mon.	T. E. TALLMADGE.	Ancient Rome.	
	5	Fri.	THOS. W. STEVENS.	Early Renaissance in Florence.	
	8	Mon.	T. E. TALLMADGE.	The Early Christian Basilica.	
	12	Fri.	THOS. W. STEVENS.	High Renaissance in Florence.	
	Fridays, April 12, to May 31. THOS. W. STEVENS. Painting, Florentine, Venetian, German, Flemish, Dutch, Spanish, French.				
	Mondays, April 15, 22, 29. T. E. TALLMADGE. Architecture, Romanesque, Gothic.				

Orchestra concerts, Sundays at 8 and 4.15 o'clock. Admission ten cents.
The Field Museum lectures, Saturdays at 3 o'clock, March 2 to April 27.
French readings, free to all, Saturdays, from 12 to 1 o'clock.

A NEW DEPARTMENT.

Photographs, postal cards and color reproductions of objects in the permanent collections of the Museum are now on sale at the entrance. This department has met with hearty favor since its formation the last week in October, and will be enlarged as the demand increases. Photographs by Frederick Bemm, the museum photographer, are furnished in a variety of finishes, ranging in price from thirty-five cents to one dollar. Orders are taken for photographs of objects not kept in stock. There are also on sale color reproductions of Art Institute paintings by the Detroit Publishing Company, and autotypes by Braun, Clément and Company, of Paris.

THE GREEK VASES IN THE ART INSTITUTE.

All the Greek vases of the Art Institute collection have been subjected to an elaborate investigation and cleaning, in the course of the past twelvemonth. In the course of this procedure twenty-four of them were found to be wholly or partly repainted by clever restorers, including most of the larger and finer specimens. In thirteen instances an Italian restorer of extraordinary dexterity, very probably the late Francesco Raimondo of Capua, had covered the entire ancient vase with a thin layer of opaque orange stucco, to conceal its injuries, and had repeated the original decoration on this new smooth surface. All this modern revamp we had to remove with infinite patience and caution in every case, before any certainty could be had that original material and authentic ancient designs underlay it.

The natural suspicion that certain vases, the drawing upon which had always betrayed un-antique singularities, might prove to be wholly false, or largely falsified, as to the

composition and details, no less than the execution of their pictured decoration, was happily not verified in a single case. One black-figured lekythos, it is true, had such scanty vestiges of the ancient painting left on its badly corroded surface, after suffering the removal of the modern surcoat and redraft, as to occasion its withdrawal from exhibition. Illustrations of this lekythos and an account of its cleaning will be found in this Bulletin. One inscription, on a black-figured hydria pictured with the struggle of Herakles and Triton, had puzzled Chicago scholars, because it appeared to enrich the Greek language with a new and suspicious proper name. The letters in question were found to be the restorer's repaint of an alien lettered fragment, with which he had stopped a lacuna in this hydria. Without them, the inscription was the common one, *ὁ παῖς καλός*. The same disconcerting method of repair extended to parts of the pictorial and ornamental decoration on this hydria. Elsewhere, on a red figured Apulian krater—now perceived to be Apulian by its rose wash over gray paste, but not before—the modern artist supplies the missing head of an Apollo, whom he did not recognize as such, with a heavy black beard.

More usually no difference which one can so fully describe in words distinguished the original handiwork of the Athenian vase painter from that of his Italian imitator; but the original delineations always excel the modern, visibly, by their fine technical quality and draughtsmanly energy. It is evident, then, how much the dis-restored specimens have gained in manifest authenticity and in real artistic significance, albeit at some cost of their smooth unbroken finish.

A. E.



Fig. I. Lekythos, before cleaning.



Fig. II. Lekythos, after cleaning.

ATHENIAN LEKYTHOS

In the "dis-restoration" of the Greek vases the lekythos pictured above suffered the most, and has been retired from exhibition. It seems worthy of comment, however, for the interest of those who are unfamiliar with a method of so-called restoration which is too common in collections of antiquities. Originally the vase seemed quite unbroken, but when the first photograph was secured, it had already been investigated to the extent of laying open the cracks in the handle and at the base of the neck.

In photograph No. I., the vase is a white-bodied lekythos with black figures. Dionysos, draped, bearded, and ivy-crowned, stands

between two satyrs. In his left hand he holds a kantharos or wine cup; behind him is a goat, and in the field there are trailing vines and grape clusters. The shoulder of the vase is decorated with palmettes and, where it joins the neck, with a narrow band of egg pattern. This band of egg pattern was one of the peculiarities which led to a detailed examination of the vase; for instead of being executed in black on white, like the rest of the vase, it was in black on red. The black paint did not have the true quality of ancient glaze, and the white had a peculiar parchment-like mottle. The surface was much crackled and bits of ground and decoration flaked off easily. The transparent, un-

even brown of ancient dilute glaze was counterfeited by a smooth opaque brown pigment.

These evidences of either forgery or extensive repainting led to a thorough cleaning of the lekythos. Photograph No. II shows the result. The entire surface of the vase and all of the white coat proved to be modern. Underneath this coat was an ancient lekythos with many repaired breaks and insertions made of other lekythoi. The neck and handle proved to be largely stucco and plaster, but were not removed. The base belonged to still another lekythos. The difference in profile of these many fragments was equalized by stucco, the depth of which, at the base, where its removal was not attempted, can be seen in the photograph. The body of the vase consists of red clay much corroded, with only a small part of the composition raggedly preserved. More of the antique drawing subsists in relief where the presence of the black glaze had protected the clay from corrosion. This relief enabled the modern workman to reproduce much of the ancient design with considerable accuracy.

The original lekythos, however, was not white-bodied, but red with black figures. The restorer oddly enough preserved one feature of this original state when he reproduced with great exactness the band of red and black egg pattern at the base of the neck.

L. C. D.

THE SCHOOL.

The December meeting of the faculty was turned into a meeting in honor of Mr. French, who was presented with a token of appreciation of his long service in the Art Institute and more particularly in the school.

The school has undertaken the mural decoration of the park house of Sherman Park, at the request of Hon. John Barton Payne, President of the South Park Commissioners.

There is a strong movement among the residents of Longwood to have the Board of Education name the new public school in the suburb of Longwood, the "John H. Vanderpoel School."

An association of former students of the Art Institute was formed on December 9. The need of such an association has long been felt and, with the possible membership which a period of some thirty years of Art Institute life should give, the new society promises to become a strong organization. A name has not yet been definitely decided upon. Officers have been elected as follows:

Honorary President,	Mrs. W. M. R. French.
President,	- - Joseph P. Birren.
Vice-President,	- - Mark M. Levings.
Secretary,	- - Mary L. Ferris.
Cor. Secretary,	- - Frederick C. Walton.
Treasurer,	- - Harry Armstrong.

Through the liberality of the Tuesday Art and Travel Club, three young women from the Art Institute are now studying abroad. Miss Dorothy Loeb who spent last year in Munich is now in Paris. Miss Hermine Stellar who won the prize last year has gone to Spain, and Miss Anna Sundberg, winner of the prize in 1910, is now in Paris after a years extra work in the Art Institute.

There are three John Quincy Adams Prize students abroad: Leo Makielski, in Paris; Charles Wilimovsky, in Florence; and Gordon Stevenson, in Spain.

The Oak Park Extension of the Saturday Classes for Juvenile and High School students, will resume its session January 7, 1912, in the Parish House of the Grace Episcopal Church, Lake St., Oak Park, in charge of Mrs. Katherine Conklin Luff.

ACCESSIONS TO COLLECTIONS.

The following objects have been presented to the museum during the three months ending November 30, 1911.

September, 1911:

Stone mantel from Perugia, 16th century.

Presented by Howard Shaw.

A collection of objects including tapestry, carved wood and stone, embroideries and textiles. Detailed mention will be given later. Presented by the Antiquarian Society of the Art Institute.

October, 1911:

Oil painting, "The afterglow," by George Inness. Presented by Edward B. Butler.

Twelve medals by O. Roty. Presented by Charles L. Hutchinson.

November, 1911:

Two XII Dynasty Egyptian objects from Abydos: blue marble unguent vase in the form of a duck and a small alabaster cup. Presented by the Committee of the Egypt Exploration Fund, through Charles L. Hutchinson.

Vase, hydria, Athenian red-figured ware, of the middle of the 5th century B. C. Presented by Martin A. Ryerson.

Two oil paintings: "Mary Magdalene anointing the feet of Christ," by Benjamin West; and "Towering trees," by Daniel Garber. Presented by the Friends of American Art.

ACCESSIONS TO THE LIBRARY.

The library has recently received from Mr. H. H. Getty a very interesting and unusual collection of books, pamphlets and photographs of Oriental art and travel, and 110 photographs of Spanish paintings; Mr. Fritz von Frantzius has made a most welcome contribution of 13 catalogues of foreign art museums; the Canadian Pacific Railway has presented a beautiful collection of colored lantern slides of views in the Canadian Rockies; Mr. W. M. R. French has given 109 lantern slides of various subjects, and gifts have been received from Mr. Floyd R. Mechem, Mrs. C. L. Hutchinson, Mr. Wallace L. De Wolf, the New York State Library, Mr. Martin A. Ryerson, Mrs. Abbie P. Walker and Exarch John Haddad.

The following books are among the interesting and important additions for the three months ending November 30, 1911:

ARCHITECTURE AND INTERIOR DECORATION.

Brayley, E. W.—History and antiquities of the abbey church of St. Peter, Westminster. Neale, illus. 2 v. 1818.

Deininger, J. H.—Kunstschätze aus Tirol. Schmidt, illus. pts. 1-3. 1895-1902.

Espouy, H. d'—Monuments antiques relevés et restaurés. . . Pub. de l'Institut de France. 3 v. 1908-1911.

Garner, Thomas, and Stratton, Arthur—Domestic architecture of England during the Tudor period. 2 v. 1911.

Wallis, F. E.—How to know architecture. 1910.

PAINTING.

Caffin, C. H.—Story of French painting. 1911.

Cox, Kenyon—Classic point of view. 1911.

Hind, C. L.—Turner's golden visions. [1911.]

Holbrook, R. T.—Portraits of Dante from Giotto to Raffael. 1911.

Loga, Valerian von—Francisco de Goya.
1903.

ETCHING.

Delteil, Loys—Le peintre-graveur illustré.
v. 4. Anders Zorn. 1909.

MINOR ARTS.

Auscher, E. S.—History and description of
French porcelain. Burton, tr. and ed.
1905.

Clifford, C. R.—Period furnishings. [1911]

Fairbanks, Arthur—Athenian lekythoi. 1907.
(Michigan. University. Studies. Hu-
manistic series, v. 6.)

Herbert, J. A.—Illuminated manuscripts.
1911.

Williamson, G. C.—Imperial Russian din-
ner service. A story of a famous work
by Josiah Wedgwood. 1909.

TRAVEL AND DESCRIPTION.

Geil, W. E.—Eighteen capitals of China.
1911. (Gift of Mr. H. H. Getty.)

Jackson, T. G.—Dalmatia, the Quarnero
and Istria. 3 v. 1887. (Gift of
Mr. Martin A. Ryerson.)

Nolhac, Pierre—Les jardins de Versailles.
1906.

Stieler, Karl, [and others]—Rheinfahrt von
den Quellen des Rheins bis zum Meere.
n. d.

MISCELLANEOUS.

Orientalisches Archiv. Illustrierte Zeitschrift.
v. 1. 1910-1911. (Gift of Mr. H.
H. Getty.)

Shelley, H. C.—British museum, its history
and treasures. 1911.

Wheeler, Stephen—History of the Delhi
coronation Durbar. . . Jan., 1903.
1904. (Gift of Mr. H. H. Getty.)

LECTURE ATTENDANCE.

Lectures, concerts and other entertain-
ments in Fullerton Memorial Hall during the
months ending November 30, 1911:

	Attendance
11 lectures to members and students,	2,894
36 other lectures and meetings,	13,083
14 Sunday concerts,	6,486

Total - - - - 22,463

LIBRARY ATTENDANCE.

During the three months ending November
30, 1911, the number of visitors at the Ryer-
son Library was:

	Sept.	Oct.	Nov.
Students, -	877	4,495	5,483
Visitors, - -	2,471	682	836
Consulting visitors,	958	1,427	2,312
	4,306	6,604	8,631

Total, September, October and Novem-
ber, 19,541. Last year, 1910, during the
same months, the total attendance was 18,678.

MUSEUM ATTENDANCE.

The number of visitors at the Museum
during the three months ending November
30, 1911, is shown in the following table:

13 Sundays, - - -	51,581
30 other free days, - - -	122,284
49 pay days, - - -	13,480
92 days, - - -	187,345

The average attendance has been:

Sundays, - - - -	3,968
Other free days, - - -	4,076
Pay days, - - - -	275

During the same period last year the at-
tendance was 175,056, showing an increase
this year of 11,289.

SCHOOL ATTENDANCE.

The attendance in the school from Octo-
ber 1, 1911, to November 30, 1911, has
been:

	Men	Women	Total
Day School, - -	293	440	733
Saturday School, - -	98	214	312
Evening School, -	421	132	553
Special Classes, -	8	151	159

Totals, - - - 820 937 1,757

THE ART INSTITUTE OF CHICAGO
A MUSEUM OF FINE ARTS, AND SCHOOL OF
DRAWING, PAINTING, ETC.

OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-Presidents,	{ MARTIN A. RYERSON
	{ FRANK G. LOGAN
Secretary,	NEWTON H. CARPENTER
Ass't Secretary,	WILLIAM F. TUTTLE
Treasurer,	ERNEST A. HAMILL
Auditor,	WILLIAM A. ANGELL
Director,	WILLIAM M. R. FRENCH
Librarian,	MISS MARY VAN HORNE
School Registrar,	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 12:15 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

BULLETIN

The Bulletin is issued quarterly in July, October, January, April. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

CATALOGUES, ETC. FOR SALE.

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	262 pages - - - -	15c.
Same, illustrated edition - - - -		25c.
Catalogue of the Nickerson Collection		25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art - - - -		25c.
Part II. Early Greek Sculpture		25c.
Catalogue of Etchings and Drawings by Meryon - - - -		25c.
Catalogue of Etchings by Joseph Pennell - - - -		25c.
Catalogue of current exhibitions, usually		10c.
The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel - - - -		\$2.00

LIBRARY

The Ryerson Library, containing about 7,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

MUSEUM GUIDANCE

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers and classes from Chicago public schools. On Thursdays at 3 p.m. visitors are conducted through the galleries free.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

